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"The L[illegible] Digest"

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and the Dance
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interview with
Nina Novak
★
nce News,
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October 1955
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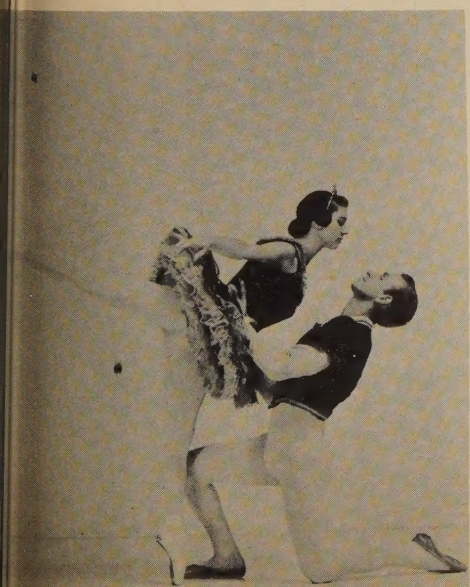

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THE COVER

This month's cover includes the following Ballet Russe de Monte Carlo dancers: upper, left: Yvonne Chouteau and Alan Howard. (Constantine photo) Right: Yvonne Chouteau. (Maurice Seymour photo) Center: Nina Novak. Lower, left: Nina Novak and Frederic Franklin. Right Leon Danielian. (Maurice Seymour photo)

an informal interview with:

NINA NOVAK

This is the sixth in a series of informal interviews with internationally famous ballerinas, premier danseurs and choreographers in the world of dance.
The following interview with **NINA NOVAK**, ballerina with the Ballet Russe de Monte Carlo, was held back stage at the Civic Auditorium, February 12, 1955, at San Jose, California.

Q. Miss Novak, what year did you join the Ballet Russe de Monte Carlo?

A. It was in 1948.

Q. Have you appeared with the company ever since?

A. That's right.

Q. Before joining the Ballet Russe company, whom were you with?

A. I was with the National Polish Ballet. You see I came from Poland with this company to dance at the New York World's Fair.

Q. How did you happen to sign with the Ballet Russe de Monte Carlo?

A. I used to practice at some of the dance studios in New York City and Mr. Sergi Denham, the Director, saw me and offered me a position.

O. In Ballet Russe's present repertoire, I understand there are two new ballets.

A. That's right. One is by Mr. Massine, "Harold In Italy"; the other is by Cobos, "The Mikado".

Q. Do you have a favorite ballet, Miss Novak?

A. I like all ballets, but some I enjoy more than others.

Nina Novak

—Maurice Seymour

Q. Do you prefer classical ballets?

A. Well, I like classical, but with a little touch of style.

Q. By style, do you mean modern?

A. No, a little character style.

Q. Is there any particular reason you prefer dancing this type of ballet?

A. Yes, because they require more attention to dancing and acting. They are much more satisfying to me.

Q. I've talked to so many ballerinas who would like to branch into acting. This desire seems to run in the profession, doesn't it?

A. That's right. In fact, I would myself. Last summer I studied acting in New York City at the American National Theatre of Art.

Q. Would you foresake your ballet career if you had an opportunity to go into acting exclusively?

A. Exclusively? No. However, I would like to do a bit of acting.

Q. In other words, you'd like to combine the two arts?

A. That's right. I don't think I will ever leave ballet.

Q. About how many hours practice do you put in a day while you're on tour, Miss Novak?

A. On the road, I don't practice more than two or three hours daily, because I don't want to be too tired for my performances.

Q. When you're not on tour, what would you say your daily practice hours average?

A. Five or six hours, sometimes even more.

Q. Do you keep that up five days a week?

A. Six and even seven days a week, is not unusual. Of course, I don't always jump around or exhaust myself. But it's so necessary for a ballerina to keep in shape. If you lay off, you soon get stiff and out of condition; that is why I practice daily.

Q. What about your diet, Miss Novak? Can you eat anything or do you have a special diet to follow?

A. A diet is very necessary, because a proper diet gives you strength.

Q. For the benefit of our female readers, would you mind telling me what your average menu for a day is?

A. For breakfast I usually have a half of grapefruit, or some oranges and two boiled eggs — always boiled, never fried — or two egg yolks beaten with sugar, a piece of bread or toast and a cup of tea or coffee. For lunch I eat like you would for dinner. I have steak, salad, vegetable, bread, tea or coffee and just a little dessert.

Q. You eat only two meals a day?

A. Usually. After a performance I don't eat and before a performance I eat very little, perhaps a snack of cheese and a glass of milk.

Q. Regarding weight, do you weigh less when you're on tour than when you're not?

A. When I'm not touring I have less weight even than when I am. Sitting on the bus while traveling makes me gain weight.

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Q. I would think that all the hurried traveling you do would cause you to weigh less on tour. Even your strenuous performances don't offset this added weight?

A. That's right. It helps, but not enough.

Q. Have you noticed any particular changes in American ballet audiences in the years you have been with the Ballet de Monte Carlo, Miss Novak?

A. I've noticed a great change in the past five years in your audiences over here. When I first came from Europe I thought that American audiences were poor audiences. However, in recent years the love for ballet has grown so much that now it's becoming just like it is in Europe. Not only is this interest only in certain states or cities, it's all over America.

Q. What do you think is the reason for this apparently newborn interest our people have in the ballet?

A. I think that films, and television have helped tremendously. No longer do the uninitiated feel they are not going to be entertained when they attend a ballet. Before, so many had the thought that ballet was so classical that you had to understand it in order to enjoy it. Now they have found that you do not have to be a student of ballet, that you can go, and by just sitting back and listening to the music and watching the dancers, you can actually enjoy the ballet. Of course, the more you attend the ballet, the more you understand it — the better you understand anything of this sort, the better you enjoy it. (page 342)

HIGH FIDELITY AND THE DANCE

• J. MARKS

By this time almost everyone is willing to admit that the abundant interest of a vast population in sonic engineering has endured sufficiently and is becoming intensely technical to range far beyond mere passing fancy. A major magazine devoted to this subject appeared not long ago. Today High Fidelity Magazine has expanded to some 150 pages of highly articulate and tasteful articles written by the outstanding sonic and musical authorities of the times.

With an interest in all things pertaining to the dance, I was pleased to see in this distinguished journal an article entitled "See How They Dance" by Rosalyn Krokover. The article itself not a vast exploration into the future of ballet, and it wasn't, I trust, intended to be. What it excellently accomplishes is the introduction to a new kind of audience some of those fundamental, exciting facts and moments of the world of ballet along with an effective **Discography of Ballet Music.**

This combining of dance and high fidelity interests was no casual happenstance. Rather, it suggested some solutions to those artistic and financial problems which all performing dance companies face without ending. We should all realize the restrictions which certain well-meaning and, I presume, necessary union rulings create for dance companies of means insufficient to allow the hiring of chamber instrumentalists, let alone full symphony orchestras. In the past, this restriction has been a means towards dance development, forcing the choreographer to use simple, primitive methods of musical accompaniment. However, the pure dance preoccuption which has resulted from piano transcriptions of orchestral works or percussion accompaniment has also limited the range of repertoires as well as the broad emotional energies of such repertoires. For those many groups which could not even afford the unionized and all too often mechanized dance accompanist, there has been but one alternative: 78 RPM recordings usually reproduced on noisy phonographic equipment.

Most music authorities have been quick to point out that high fidelity records and reproduction sets have actually brought living music into the home and school. That essence of musical realism which many persons, unable to attend the concert performances, have previously missed has been brought to them with various degrees of animation by high fidelity sets. Educationally and artistically, it has signified an important progress: meaning a repertory of far more important and even less imporant works which had never dreamed of being preserved and disseminated to a vast public in the historic days of shellac records.

I wonder, however, if any one has seriously considered just what our high fidelity era means to the dancer and the performing dance company of limited financial means.

Just the other evening I was reading through a group of dance criticisms from various sources and noticed how often critics refused to take a performance seriously because it was danced to ancient and noisy phonograph records. I was thinking about those groups which found such methods of producing music and thinking about the many choreographers limited by such devices and wondered how they would ever overcome such barriers.

The point, of course, is that the new methods of recording and reproducing, if adequate to win the regard of music critics, should surely be of sufficient animate quality and character to be perfectly suited to the dance theatre. In saying this, I recognize, I leave myself open to a great deal of annoyance, but it is still a firm and abiding belief of mine. I should warn, naturally, that the employment of the new sonic developments requires coordination and perfection. The basic matter of enough but not too much sound is essential. The equally important issue of a constancy of recording and reproducing levels is another consideration.

I admit that the eventual and unavoidable hazards of this new approach will be tedious; there will be those who will use realism of sound to replace the dance itself, and those who will suddenly fall into the trap of believing it possible to choreograph what is essentially absolute music, those leaping to the Beethoven 9th Symphony, or, again, those seeking the fullest and lushest possible composition.

On the other hand, there will be many who will avoid the inevitable cliches and who will understand that, perhaps, chamber music will possess greater reality on high fidelity records than the mammoth symphony coming from nowhere. Because no matter how real a sound, it is still not a total reality to an audience without an accompanying visual image.

What all of this means to me and what I hope it will soon signify to critics and dancers is a wonderfully expanded potential for dance creation. Just as the age of LPs has ushered in compositions by many composers who might not otherwise be heard on record; so perhaps high fidelity will make it possible for the choreographer and dancer to take advantage of unlimited treasures of music.

The potentials of record and tape methods are vast: the right to use copyrighted music in recorded versions without the impossible payment of royalities, the availability of music on tape with the prospects of re-editing, cutting and shifting of sequences. All that remains is the re-education which will mean that when dance critics enter a dance theatre where loudspakers have replaced the faces of instrumentalists, they will fully and readily accept this transformation as another achievement of twentieth century science. ■

Dancingly Yours,

Beatrice de Baltazar

Tanaquil Le Clercq

THE NUTCRACKER: MAGNIFICENT FESTIVAL OF JOY FOR ALL . . . .

George Balanchine's brilliant choreography adds a new epoch to this classic ballet. Although some of the greatest names in ballet, music and choreography are the making of this most loved theatre piece, Balanchine found the formula enabling the intensiveness of the story to be completely expressed.

The fact that the CASSE NOISETTE covers such a vast range in theatre production that most attempts at producing the complete ballet would become bogged down. The varied pantomime, the serious orchestral form that equals that of the symphony, the vastness of scenery as well as the volume of participants requires the dexterity that Balanchine and his chosen associates brought here to the Greek Theatre.

This was the delight of every child in the Los Angeles area. Only seeing is believing here where the tiny tots of varied local ballet schools perform with the seasoned artists and keeping up the smart pace set by the tempo of stars.

It was the suggestion of Dorathi Bock Pierre, that the underprivileged children of all races, colors and creeds were brought in busses to see the Nutcracker.

The costumes by Karinska are out of this world. They are exquisite in toning and tender fabrics—some new lengths are also in excellent taste. It was fifteen years ago that I went to her in Paris for my costumes, complaining bitterly about the price thereof and completely enjoying the quality and fit.

The scenery by Horace Armistead adds excitement. Suddenly a wall becomes transparent and takes the audience into another room. Then the Christmas tree that was placed on a table grows to the sky. later, when the Nutcracker triumphs in battle he walks right through a wall into a scene of moonlit snow, while Clara who sleeps on her bed glides right after him.

The company's Maria Tallchief, Tanaquil LeClercq, Diana Adams, Patricia Wilde, Melissa Hayden, Yvonne Mounsey, Nicholas Magallenes, Francisco Moncion, Herbert Bliss, Todd Bolender, Roy Tobias, Jacques d'Amboise and Andre Eglevsky take the leading roles alternately.

There is a richness to be gained from this ballet written by Hoffmann, with music by Tschaikowsky, original choreography by Petipa and Ivanov. We could all renew our enthusiasm by consulting some of the fine books written about it. Here I can only hope to tell you briefly about some of the thrills in seeing the new work by Balanchine, under the musical direction of Leon Barzin and conducted by Hugo Fiorato.

LONDON FOOTNOTES

by

PETER CRAIG-RAYMOND

♦ ♦ ♦ First ice spectacular of London's summer is Claude Langdon's 'Wildfire on Ice' which opened at the mamoth Empress-Hall, long given over to high-budgeted blade work. But showman Claude Langdon had a new idea in devising 'Wildfire'. Seeing the enormous, ever-growing popularity of contemporary crooners, he decided to put one such fan-favorite singer into top billing position. His choice: Frankie Vaughn.

True that the voice of Vaughn is much, much firmer than his skating technique, but his stock-still pose on the ice didn't seem to worry shrieking adulators on the first night. And certainly he has a pleasant, powerful voice although it is based (as are too many of the show's songs) on Guy Mitchell.

With Vaughn, and to make up for any lack of blades technique, are the young, beautiful Swedish star Brita, and Britain's favorite skater, Belita. Also cast: Mr. Pastry, whose success on 'Toast of the Town' has made him a potent draw here.

The plot of 'Wildfire' is the discovery of America and it dissembles from ten-foot-high tobacco plants to up-in-ten-seconds Virginia townships to Manhattan Island's skyskraper format. Certainly, if you like your entertainment refrigerated, 'Wildfire' is the most successful show of its kind yet seen here.

♦ ♦ ♦ For the summer Festival season at Festival-hall on London's southbank two new ballets come into the repertoire, Belinda Wright returns to the company, and new additions include Kenneth Melville. Alexandra Danilova will appear as guest ballerina.

The new ballets are Harald Lander's 'Etudes' seen in London last year in the Paris Opera Ballet production, and Zachary Soloff's 'Mlle. Fifi' for Danilova which has already toured the U.S. I will comment on both works in my next column.

♦ ♦ ♦ The Sadler's Wells U.S. tour opens with a four week season at New York's Metropolitan from Sept. 11 to Oct. 16. This will be followed by Boston Oct. 18-22; Philadelphia Oct. 24-29; Washington Oct. 31-Nov. 3; San Francisco Nov. 9-15; Los Angeles Nov. 18 27; Detroit Dec. 1-4, Toronto, Canada Dec. 13-15. The NBC color spectacular will be telecast Dec. 12.

The tour repertoire will include two Ashton ballets 'Rinaldo & Armida' and 'Madame Chrysantheme' reviewed recently in this column, plus 'Firebird'. Sleeping Beauty, Lac des Cygnes, Daphnis & Chloe, Coppelia, Tiresias and the latest edition to the repertoire, 'The Lady and the Fool'. ♦

Nadia Nerina, Michael Somes and Margot Fonteyn of Sadler's Wells Ballet.

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♦ ♦ ♦ The MGM Metroscope filmation of the old Broadway success 'Hit The Deck' opens in London this month (July). And to greet it, Ann Miller arrives in town for her first visit here. I'm looking forward to meeting her—especially as I found it easy to praise her work in 'Hit The Deck'. The show is wonderfully tune-full. . .

Broadway saw the show in 1927, it became a film a few years later, to be followed by the ballet, 'Fancy Free', upon which the film 'The Fleet's In' was partly based, upon which MGM built partially, 'On The Town'. . . now here it is, all by itself again! I notice the modernization includes a switch to 'Bop' in the Bayou song! Poor Youmans. . . .

♦ ♦ ♦ Decca has this month released a number of recordings made by Soloists, Chorus and Orchestra of the Belgrade Opera during their recent season at London's Stoll-theatre. These include Mussorgski's 'Khovanscchina', 'Boris Godunov', and Borodin's 'Prince Igor' in full. Two ballet suites are also released, 'The Gingerbread Heart' by Baranovich, and 'The Devil in the Village' by Lhotka. All of these will be subsequently released in the U.S. via American Decca or London. Also new during the month is a fine recording of Adam's 'Giselle' suite by the London Symphony under Fistoulari, on Capitol.

♦ ♦ ♦ How popular is the ballet? In a poll undertaken by a magazine catering for the 16-22 age group here, ballet was mentioned as one of the most popular columns published, by four out of five voters. Ballroom dancing was mentioned by three—and cinema by two!

♦ ♦ ♦ I was amused to read New York dramatic critic Eric Bentley's sour comment that 'dance critics say nothing'. Mr. Bentley, whose 'The Modern Theatre' is to me the finest contemporary analysis of the drama, should read the English dance critics. . . .

♦ ♦ ♦ Peter de Morny's 'The Best Years of Their Lives' (thesis: many women uphold Sophie Tucker's dictum that life begins at forty) includes an intriguing profile of Lilian Baylis who originated both the Old Vic and the Sadler's Wells Theatre. The book is published in this country by Centaur Press.

♦ ♦ ♦ The World Ballroom Championships are to be resusicated under the aegis of Mecca Ballrooms in London. . . . . Pat Kirkwood's dance was the hit of the charity 'Night of 100 Stars' matinee at the Palladium. . . Current dance interest here is centered on the Sluefoot, introduced by Astaire and Leslie Caron in Fox's 'Daddy Long Legs'. . . . . 'The Jazz Train', all coloured show at the Piccadilly-theatre, still running to capacity business for New York's Max Morgan. . . The show 'Kaleidoscope' intended for B'way has opened here under the Anglicized (sic) title 'From Here and There'. . . .

The Signature of Locality

by j marks

SAN FRANCISCO ART FESTIVAL—the Performing Arts Division of the 9th Annual Art Festival of San Francisco will present several evenings of dance by local performers September 18. Of considerable interest was the committee meeting held on July 11.

Representing the dance were Merriem Lanova of Ballet Celeste, Richard Ford, Mervin Leeds, Edith Weimer of the Halprin-Lathrop School, Carolyn Parks of the Academy of Ballet and Marin Symphony Ballet's Mr. and Mrs. Sergei Temoff of the Temoff Russian Ballet and James Croshaw of the Contemporary Dancers.

Discussing the many problems of the Art Festival acted toward an essential unification of the dance organizations of this locality. Miss Lanova and Mr. Leeds were appointed as dance representatives for the Executive Committee for the 1955 Festival.

SAN FRANCISCO BALLET at Stern Grove. . . There are always a limitless number of arguments concerned with the use of art in settings not entirely suited to its character. I refer to the presentation of dance in particular in out-of-door theatres before a general public admitted to the event without charge.

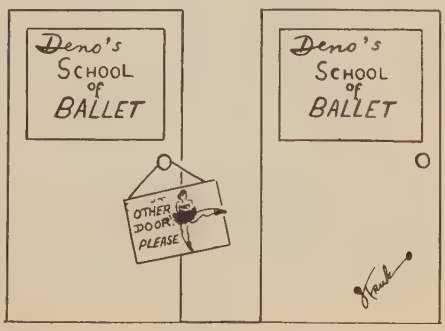
I think, however, that everyone in San Francisco recognizes the amazing value of the summer concerts presented at Stern Grove, a vast garden-theatre located in Golden Gate Park.

Personally, I am not at all certain that the cabaret capers involved in serving beer at a symphonic concert is particularly to my liking when it occures in such a distinguished hall as the San Francisco Opera House. . . but Stern Grove is in every respect a picnic area where San Franciscans by the hundreds bring their children and partake of artistic performances which otherwise might never influence their mode of living.

Groups such as the Lola Montes Spanish Dancers, who will appear in September, and the San Francisco Ballet suffer a certain loss of atmosphere in their performances here, but they are amazingly able to project a genuinely sensitive theatre-presence. This is particularly true of the Ballet.

For their Stern Grove concerts the San Francisco Ballet did a rather surprising thing: they selected a program not entirely usual for such a general audience. Typifying the program was the happy prevalence of Lew Christensen, choreographer.

With the exception of the Concerto Barocco of Balanchine, the entire program was dedicated to the designs of the director of the ballet Lew Christensen. Of continuing interest were his Con Amore, reviewed here two months back, 'Heuriger' and 'Beauty and the Shepherd', this last, a ballet set to the music of Tschaikowsky, with decor by Russell Hartley.



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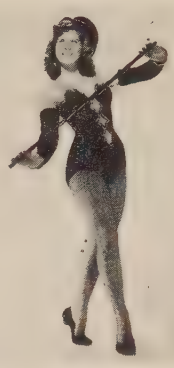

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But the achievement of those stark programs under the trees was the premiere of a new Christensen ballet of vast importance to our locality—and perhaps to the entire ballet world. I refer to the 'Masque' designed to the Mozartiana of Tschaikowsky with sets and decor by Eloise Arnold. This ballet, which I viewed briefly not long ago in its initial rehearsals, is amazing for its utter freedom and poetry if nothing more.

The voluptuous adagio movement, involving the heroine with the figures of two jesters and death, is perfect in its contrast and balance, inference and subtlety. The movement of the adagio is marked by elongations and extensions which are at first somewhat bewildering. But finally one grasps the underlying choreographic mode of this style and realizes with appreciation the lofty poetic sense which inspired and directed its creation.

This all-Christensen program surely promises a San Francisco Ballet of ever-increasing dimension and vitality.

NOTES FROM UNDERGROUND. . . At one of San Francisco's many famous cellar clubs, a splendid performer has returned. Maya Angelou, who had residence at The Purple Onion for several months before embarking on an extensive European tour, is certainly the most unusual dancer this writer has confronted.

Much of the explanation for the gifts of Maya stems from the record of her activities with Pearl Primus with whom she danced for many years, The rest must be attributed to an excellent coach, and a very sensitive performer who knows the difference between commerce and entertainment.

NOTES. . . The San Francisco Music and Arts Foundation announces an outstanding series of concerts which will feature the Ballet Russe de Monte Carlo. . . The San Francisco Ballet will be active as the corps de ballet for the ballet sequences of the San Francisco Opera commencing September 15th.

PAPA — WON'T YOU DANCE WITH ME?

By Neal Stanton

To many American wives the words "Papa Won't You Dance With Me?" are more than just a song title. In fact, they reflect an almost universal feminine complaint which is: "Why doesn't my husband take me dancing any more?"

Having discussed the subject of dance-starved wives with teachers and interviewers from some of the nation's leading dance schools, it seems that the complaint is a familiar one, with but slight variation. Briefly, it goes something like this:

A man courts a girl. The girl likes to dance. The man takes her dancing. And for good measure he quite often leaves the impression that he enjoys nothing better than a dreamy Waltz, a snappy Foxtrot or a spirited Samba. Whether he does, or not, is strictly beside the point. After all, when a man's courting a girl, nothing's too good for her. As time goes on their romance blooms into an engagement, their engagement into marriage. Then comes the honeymoon followed by more happy hours of dancing.

Right about here the plot begins to thicken, for with the ending of the honeymoon there comes a rude awakening. The devoted couple settle down to the rigors of every day living. He to his job—she to her housework. And every night it's the same routine. The one-time lightfooted male suddenly finds himself with hardly enough energy left after a day's work to drag himself home and into his favorite easy chair. Of

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course he always bestows a loving peck on the little woman's cheek before latching onto the evening paper, kicking off his shoes (these feet are killing me) and dropping into his favorite easy chair, where he stays until she has his dinner ready. After the meal, it's back to the chair again to alternately read and doze until time to retire (7 A.M. sure comes early).

Should the little wife venture to suggest that they go out for an evening's dancing he quickly comes up with some stock excuse about having enough to do with earning a living for the family (the family being the two of them) without having to trot around some dance floor half the night.

The fact that his wife spends her days in equally hard work, but still enjoys an occasional evening of dancing, doesn't seem to penetrate his head.

Obviously, the outcome of such a marriage depends mainly upon the wife. If she is a patient, tolerant individual she will, in all probability, bear it — sans the grin.

On the other hand, if she is the impatient, intolerant type, she may decide to go dancing "alone" or she may find someone to take her. Eventually she may even decide to go her separate way and seek a divorce.

Now, before some irate gentleman gets his dander up and states that a wife who divorces her husband simply because he won't take her dancing isn't worth the keeping, let me add that generally speaking divorces aren't usually brought on merely because the husband won't take his spouse to a dance. Chances are that this is only one of a number of phases of social neglect perpetrated by the husband. Here, of course, it's the dance factor in which we are interested.

What, then, causes some men to avoid a dance floor like they would a plague? Usually the most obvious reason in the world. They simply do not like to dance — because they do not know how!

We all enjoy doing things in which we excel, whether it's fishing, golfing or dancing.

At this point it might be well to caution the prospective dance student against trying to learn from well-meaning friends — particularly if said friends have never had a dance lesson in their lives — which is usually the case. What often happens is that one or more friends observing your dance deficiency will sincerely proclaim something like: "Save your money! I'll show you how to dance," whereupon he or she proceeds to instruct you in the fine points of terpsichore. Then just when you think you might catch the hang of the thing someone pipes up with something like: "Hey, that's not

the way you do the step; here, let me show him.", and thus it goes until finally the prospective dancer gives himself up as a hopeless case.

This, too, is one of the reasons most beginners believe that learning to dance is difficult. Nothing could be further from the truth — provided one goes about it in the right way. Nor is the right way the way of the introvert who meekly states: "I can't dance unless I'm half loaded — then watch me step."

Such remarks are without foundation. In fact, it would make as much sense to say to that individual: "Here's a short beer, now let's hear you play the piano." — if he had never had a piano lesson.

Drinking before going onto the dance floor may cause a man to lose his inhibitions when it comes to bumping his partner into others on the floor, or walking all over her toes, but it will never make a dancer of him!

There is only one, quick, easy way to learn to dance correctly and that is by taking lessons from some reputable dance school. Contrary to the uninitiated's belief, learning to dance correctly is truly a pleasant experience. It is a short cut to social enjoyment as well as a healthful means of exercise and recreation.

For the most part, the dance school of today employs well-trained dance teachers who have been selected for their charm, patience and understanding. A competent teacher can help a student gain self-confidence, poise and grace, to mention only a few attributes. And a reputable dance school's prime interest is not in dollars and cents alone, but in the progress and welfare of its students.

Another thing to bear in mind is that where social dancing is concerned age is no barrier, for as long as you can walk you can dance, whether you're nine or ninety — it makes no difference.

Today, when a forlorn appearing gentleman walks into a dance school and declares somewhat de-

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jectedly: "I want to learn to dance — I just lost my wife," the interviewer knows from past experience that he isn't referring to his wife's death, but that his marriage has gone on the rocks. In short, it somewhat parallels the tale about the farmer who closed the barn door after the filly had gone.

So, men, think it over. Why not skip the easy-chair routine for an evening and take the little wife dancing. You'll find now, as you did before you married the girl, that dancing still pays social dividends.

Reprinted from the February, 1951
DANCING STAR MAGAZINE

NATIONAL CONCERT & ARTISTS CORP. TO CHANGE HANDS

Co-owners of National Concert and Artists Corporation and Civic Service, Inc., O.O.Bottorff and Marks Levine, announced the sale of both companies to Luben Vichey, a leading basso of the Metropolitan Opera. Mr. Vichey has always been interested in the management aspect of the concert business. He will work in association with Mr. and Mrs. Gerard Semon, who have been with NCAC for the past 14 years.

NCAC, one of the world's leading managements, was organized in 1941 as successor to the NBC Artists Service, Inc., originator of the organized audience movement, and has served hundreds of localities throughout this country since its inception. It is the oldest concert service business in America.

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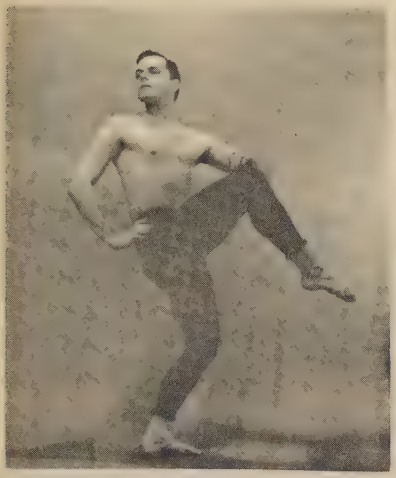

Henry Kersh, credited by famed composer, George Antheil, as having a 'rare sense of music and timing' and one of America's great dancers', was presented in a concert solo at the Dorothy Dean studio in Monterey, Calif., Sept. 4-5.

DANCE MASTERS of AMERICA

Some 400 dance teachers from throughout the United States and Canada assembled at Hotel Roosevelt from July 30 to August 5 to study the latest trends in dancing. The DMA, Inc., enjoys the reputation of having a selective membership with a high standard of requirements assuring professional ability and ethical character of every member.

Among the celebrated faculty teachers were: Mary Ellen Moylan, Maria Nevelska, Orest Sergievsky, Olga Ziceva, Boris Romanoff, Gene Rollins, Bill Cassidy, Ray Hamilton, Steffi Nossen, Bob Kimble, Emilie Searles, Danny Hoctor, Gerald Cummins, Helyn Flanagan, Jack Stanly, Eddie and Ruth Hanf, Joe Piro, Adelaide Courtney, John Clancy, Bob and Betty Kirkpatrick and Phil Jones.

Two specially created dances 'Summer Festival Duck Step' and Sugar Foot Boogie' had their first public performance Aug. 4th, when DMA presented 'Showboat Salute' to the 1955 New York Festival.

Miss Barbara Wilkin of 'The Seven Year Itch', Queen of the Summer Festival, extended greetings on behalf of the theatre world.

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Our Readers Write...

Despite the fact that people in the dance profession have very little 'spare' time, the editors have received many UNSOLICITED *letters in which the writers express their feelings regarding the* DANCING STAR *as a magazine.*

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Sophia & Nicholas Tsoukalas
DANCE STUDIOS

August 16th,

My dear Mr. Stone,-

The remarkable thing about the Dancing Star is the element of surprise. With each issue something new has been added. I have watched it grow from a premature incubator baby to a healty adolescent. Mr. Gordon Keith deserves some applause in this.

Thanking you again, I remain,

Sincerely,
Nicholas Tsoukalas

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Dancing Star
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Gentlemen;

I recently ran across a wonderfull camohlet publisHed by your magazine called " You Owe It To Your Child". As a Dancing teacher with twenty five years of experience I firmly believe every parent in the country should read that article.

We are very intaersted in obtaining about two thousand copies. Will you be kind enough to send me the information as to what procedure is necessary to get these pamphlets.

I wish to take this opportunity to congratulate you on that great article and to wish you continued success in the future. Hoping to hear from you very soon,

Yours very truly,
Lew Fields
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Dear Sirs:

I would like to thank you very much for the July edition of "Dancing Star" for which gave me an excellent idea as to what type of magazine you have.

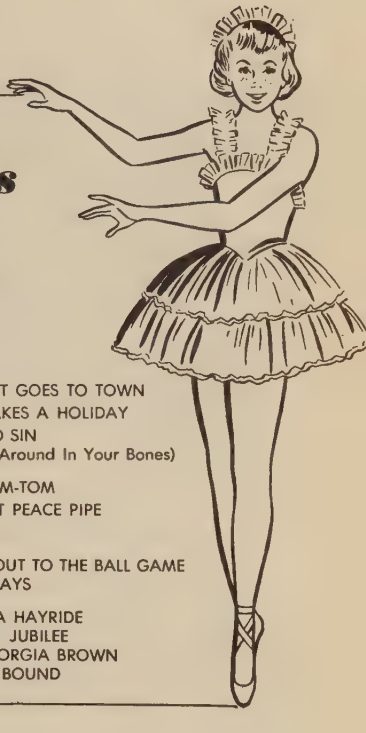
At first site of "Dancing Star" my mind was made up that I would subscribe, and so, at this time I am enclosing a one year subscription at the rate of $2.50, which is a fabulous price for such a fine magazine.

Your articles on ballet are excellent, especially some of the jokes in the "Studio Event Page." I guess that since my ambition is to be a ballerina I enjoy ballet articles the most.

Thank you for sending me the July copy, and I will remain, yours sincerely,

Nedra Evelyn Hoenig

NEH/xx



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WRITE or WIRE TODAY for COMPLETE INFORMATION

The New York City Ballet, fresh from European triumphs, arrived at the San Francisco War Memorial Opera House for a gala two-weeks stay. This montage of Bill Cogan photos was taken at random for Dancing Star magazine. (1) A few of the company's 80 trunks of costumes being unloaded back stage of the Opera House. (2) Unloading some of the 280 pieces of luggage the company requires while on tour. (3) The huge dimming board at the Opera House. The N.Y.City Ballet used more than 100 lights during each performance. (4) Patricia Wilde and Andre Eglevsky take bows following their 'Sylvia' pas de deux. (5) Curtain call for 'Fanfare'. Front row: Irene Larson, Yvonne Mounsey, Jane Mason, Carolyn George, Jonathan Watts, Sally Streets and Todd Bolender.

The New York City Ballet

Studio Events

Students to Join Winnipeg Ballet

FREDERICK MEYER

RUTH MURPHY

For two Tacoma ballet students the next seven days will seem both an eternity and the shortest week they ever have known.

For just seven days remain before Ruth Murphy and Frederick Meyer leave for Manitoba, Canada, to become members of the Royal Winnipeg Ballet. Both have contracts for the season opening Nov. 3.

Neither knows just what will be required of them once they reach Winnipeg. They don't know in what ballets they will take part. All they are sure of is that they will have the chance of a lifetime to practice and dance, dance and practice, with a professional company that tours not only Canada but the United States and Great Britain.

The two young people are students at the Lewis Harter studios in Tacoma where their efforts have been directed by Jan Collum, head of the school's ballet department. Miss Murphy has been studying for five years.

The dancers saw notices that the Winnipeg Ballet planned auditions in various part of the country. They applied for tryouts. Henry Guitel, business manager of the Winnipeg ensemble, saw the two when the Concert Ballet Group of Tacoma appeared in the Seattle Masonic Temple in June. Guitel asked Miss Murphy and Meyer to dance for the ballet mistress, Betty Farrally, when she visited the Puget Sound district a little later. They danced and now they have contracts.

The Winnipeg ensemble became "royal" only four years ago. Formerly it was titled The Winnipeg Ballet but on Oct. 16, 1951, the dancers performed by royal command before Princess Elizabeth and the Duke of Edinburgh. It was the first time a Canadian company had been so privileged.

Early in 1953 Elizabeth, now Her Majesty, Queen Elizabeth, granted the company permission to include the word "royal" in its corporate name, an honor shared by no other ballet in the British Empire.

(Reprinted from the Sunday News Tribune)

ANTONIO'S SPANISH BALLET DEBUT

S. Hurok has brought Antonio and his Spanish Ballet Company to this country for a limited engagement. Following a run at the Broadway Theatre in N.Y. City (Oct. 2-22) the company of 35 will begin a national tour.

The troupe was organized in Spain by Antonio more than a year ago. It scored a notable success in its premiere last summer at the Granada Festival. It has since toured Monte Carlo, Paris and London as well as South America.

CAN-CAN FOR JEANMAIRE

As of now it appears that Jeanmaire will co-star with Cary Grant in the 20th Fox version of Can-Can. Petit will do the choreography. This man and wife dance duo is at present in France.

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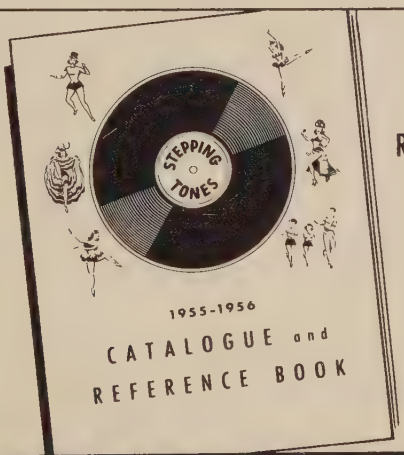

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(from page 323)

Q. Miss Novak, what do you think would help to further the interest in ballet in this country?

A. One thing I think would help a great deal is to have more theatres where ballets can be shown. The students, the professionals both need such places where they can perform and be seen — not only in the studios, but in theatres as well. This is really the only way they can develop as polished dancers.

Q. Do you think a State or Federal subsidy might help the arts in general in America?

A. I certainly do. That is the way it is in Europe.

Q. Miss Novak, when you make your entrance in a ballet, are you able to sense immediately whether the audience is good, bad or indifferent?

A. Yes, I can feel it almost immediately.

Q. Can you recall the most indifferent audience you have ever danced before?

A. I don't remember where the audience was, but I do remember there was an audience this season that was absolutely silent when I finished a pas de deux. There were no bows. It was after the first pas de deux in "Swan Lake" and always there is applause. But this time there was nothing but absolute silence. However, we discovered that this was because they were so thrilled with our dancing that they did not want to interrupt the spell. But in the end they applauded so long and so spontaneously that it was just wonderful.

Q. Generally speaking, where have you found the most receptive audiences on this particular tour?

A. I would say in Chicago. Los Angeles and San Francisco audiences have always been among our best, though.

Q. Is there a difference in audience reaction between large and small towns?

A. Yes, there is a difference. Sometimes small towns are the most receptive. They very often are not so critical as big city audiences.

(NOTE: At this point in the interview, Nina Novak excused herself and hurriedly ran over to stand in the wings where "Capriccio Espagnol" with Frederic Franklin and Irina Borowska in the leads was at the moment on the stage. When she returned to the interview, I asked her with much curiosity):

Q. Miss Novak, do you mind my asking why you suddenly ran over and stood in the wings?

the contemporary dancers

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A. I'm sorry, but it was quite important, because the part which Irina Borowska just danced, she danced for the first time. I have danced the part many times so she asked me if I would watch her and tell her how she did — whether she made any mistakes and whether I saw anything wrong. By watching her, I can help her later.

Q. And how did she do?

A. She did very well — very well.

Q. Do you take turns dancing the various parts?

A. Yes. We take turns dancing all the parts. In fact, the only ballet which I am not in this season is "Coppelia".

Q. Miss Novak, would you mind describing briefly what a day in the life of a touring ballerina is like. For example, what is the first thing you do upon arrival in a new city?

A. Inasmuch as we are traveling by bus, the bus takes us to the hotel so we can check in. After unpacking I try to find a good place to eat. We usually arrive around lunch time. Afterwards I go to bed and sleep for two or three hours, or as much as possible. After my rest I go down to the theatre around 5:30 or 6, if the performance is at 8:30, for there is much to do before the show, such as getting costumes ready, putting on makeup and limbering up.

Q. Do the dancers pay for their own hotel rooms?

A. Yes. A ballerina pays all her own expenses except that of traveling.

Q. As long as we're talking in a rather personal vein, would you mind telling our readers what the average ballerina does for relaxation during her time off — or does she have any time off?

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A. We do have some days off so we try to see the scenery. If possible we rent a car and go sightseeing. If we can't do this we visit museums and parks and if this is not possible we go to a movie. But often we have so many letters to write that we try to catch up on our mail whenever there is free time.

Q. Miss Novak, for the benefit of young dance students who hope some day to become ballerinas, what piece of advice do you have to offer them?

A. I have just one thing to say, but it's very important and that is "work". Ballet is so difficult. You have got to get used to the sore muscles, to the inconvenience. For instance, a ballerina must know that her feet are going to hurt, but she mustn't give up. She must force herself to go on, to work, work, work!

Q. But all this work must be worth the effort, for you said earlier in our interview that you never wanted to give up ballet — is that correct, Miss Novak?

A. That's right, but you have to love it, in order to suffer that much. But it is really worth all you have to put into it. I love it.

Q. What do you have planned for the future insofar as your ballet career goes, Miss Novak?

A. As far as I know, I plan to stay with the Ballet Russe de Monte Carlo. That is all I can say for now.

(THE END)

SAN FRANCISCO ART FESTIVAL
Special to Dancing Star

San Francisco's annual Art Festival next month goes indoors with the performing arts in Nourse Auditorium and the graphic and plastic arts in the Civic Auditorium for four days, Sept. 15-18.

The municipal art commission which sponsors the Festival as a showcase of Bay area artists' work moved to house dance, drama and music events in the 1800-seat, stage-equipt hall following recommendations of the Performing Arts Committee, which was organized this year by Mervin Leeds, public relations director of the San Francisco Dance League.

The move culminates a three-year campaign for fair treatment of performers in which Alfred Frankenstein, noted critic of the San Francisco Chronicle, played an important part. Hitherto, performers appeared gratuitously under adverse stage conditions and deplorable backstage accommodations which were the subject of comment by J Marks in Dancing Star (April 1955).

Members of the San Francisco Dance League who have filed Festival applications with the Performing Arts Coordinator, Mrs. Mildred Karch Moorin, include: Ruth Beckford, Richard Ford, Halprin-Lathrop Studio, Maria Jiranek, Judy Job, Peters-Wright Dance Theatre, Bari Rolfe and Gloria Unti.

Participation is open to resident-artists of the nine Bay area counties: Alameda, Contra Costa, Marin, Napa, San Francisco, San Mateo, Santa Clara, Solano and Sonoma. Admission to the performances and displays is free to the public.

⊕ ⊕ ⊕ The Gladys Hight School of Dancing recently completed its 35th annual Teachers' Course, which is conducted on the lines of the Sadler's Wells School of London. The Hight faculty is European-trained. Miss Hight recently completed her 197th air-flight in her ever continuing search for the unusual in dance material.

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⊕ ⊕ ⊕ The Dorothy Dean Dance Studio of Monterey, Calif., presented solo dancer, Henry Kersh, in concert at her studio on Sept. 4-5.

⊕ ⊕ ⊕ Rumor has it that the San Francisco Ballet School intends to occupy a building on 18th Avenue, between Clement and Geary Streets in the near future. A reputed $80,000 will be spent to remodel a two-story garage into the new school quarters which will contain a small theatre for workshop productions.

CONTRIBUTOR

Born in Normandy between two great wars, J Marks came to America early in 1940. From his earliest days he recalls his interest for all things artistic.

Marks began his writing career as a child and has continued his literary efforts ever since. He has authored five books of fiction, some twenty published short stories and five dramas, two of which have been performed in three languages.

J Marks relates: 'I owe the use of my limbs to dance, following an injury I received before coming to America.' But beyond this sentimental devotion to the dance: 'there is for me in the whole expression of dance, something fundamental to my entire personality.'

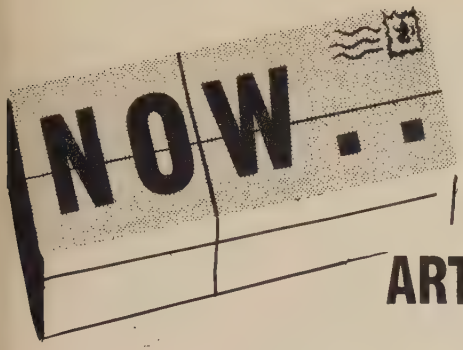
Educated at the Chicago University, Marks was constantly stimulated by discourses on kinetic energy and gestalt motivation. His dance individualism was demonstrated by the dance film, 'The Fire Sermon' which he performed in with his own company of dancers along with motion picture artist, Hugh Sheridan.

J Marks

At present Marks is at work on the final draft of 'A Master Plan for Future Dance Development in San Francisco', a short novel 'The Chronicles of Fear' and the establishment of The Contemporary Dancers.

Sue Carson, featured singer and former line-dancer who made good as a soloist at Bimbo's 365 Club in San Francisco, is shown as she is being feted informally at the famed TEN TWO rendezvous where many of San Francisco's show folk drop in for coffee and between shows or on their day off. Sue is the one in the center. She is surrounded by fellow performers from Bimbo's Club which is directly across from the Ten Two.

—Bill Cogan



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Events From The World Of Dance

⊕ ⊕ ⊕ The Smith Bene Studio of Brooklyn, New York presented Nutcracker Suite with pupils from Advanced Groups at Brooklyn College during June. Auditions will be held in October for the Ballet Workshop Group. Miss Bene recently returned from her 3rd summer engagement teaching classical ballet at the teachers' conventions.

⊕ ⊕ ⊕ Carol Geneve Leeds, daughter of Mervin Leeds, director of the San Francisco Dance League, attended the Perry-Mansfield School of Theatre and Dance at Steamboat Springs, Colo., this past summer.

⊕ ⊕ ⊕ A new baby boy (Leslie Howard) arrived at the Larry Margolin household (A & L Theatrical in Oakland, Calif.) during July.

⊕ ⊕ ⊕ The Contemporary Dancers will hold their next Concert Sept. 10th at 8:30 pm at the Theatre Arts Colony, 1125 Washington St., in San Francisco. A new dance version of Romeo and Juliet to the music of Bohuslav Martinu will be presented. As a dance-drama the Shakespearian tragedy bears the title of 'Moments of the Naked Eye'.

⊕ ⊕ ⊕ The 8th American Dance Festival was held at Connecticut College in New London Conn., Aug. 18-21. Some of the artists included: Jose Limon & Co., Pearl Lang & Co. Humphrey Repertory Group and Pauline Koner.

⊕ ⊕ ⊕ The Golden Gate Chapter of National Smooth Dancers announce that Miss Evelyn Prince will represent them as their Queen at the annual convention of the NSD which is to be held in San Jose, Calif., over the Labor Day week-end.

⊕ ⊕ ⊕ William D'Albrew who has created exhibition routines for such dance stars as: Harbers & Dale, Blair & Dean, The Talbots, Marge & Gower Champion and many others, sends word of the opening of his new studio at 1616 California St., in San Francisco. Mr. D'Albrew specializes in both Social and Exhibition dancing.

⊕⊕⊕ The Ninotchka E. Sage School of Dance in Kennewick, Washington recently held a benefit show for the Veterans of Foreign Wars, District 17. Purpose of the show was to buy TV sets for the veterans hospital.

⊕⊕⊕

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Banquet night at the Dance Masters of America West Coast Convention which was held at the Sir Francis Drake Hotel in San Francisco.

Left to right: Margarita Otero, (name missing), Adelaide Fogg, Bertha Miller, Heston Beaudoin, Florence Beaudoin, Popsie and Florence Cowanova (DMA national president), Leroy H. Thayer (Sec.-Treas.), Ruth Thayer , Stanley Kahn, Pat Mason, Elmer Blankenship, and Gladys Blankenship (DMC Sec.-Treas.).

—Bill Cogan

Mary Ellen Moylan poses with one of her classes at the DMA Convention (West Coast) which was held June 26-30 in San Francisco.

—Bill Cogan

The Texas Association Teachers of Dancing held its 7th Annual Normal School at the Baker Hotel in Dallas, Texas July 4-8. Pictured here are faculty members and teachers who took part in the event. Staff teachers included: Gertrude Edwards Jory, Ballet; Louis da Pron, Tap; Gene Rollins, Jazz Modern; Al Gilbert, Baby Work; Ernest Geibel, Acrobatic and Donald Sawyer, Ballroom. Daily classes were conducted by Judith Sproule, Emmamae Horn and Virginia Self.

–Squire Haskins–

Events From The World Of Dance

⊕ ⊕ ⊕ The Carol Beals School of Dance in San Francisco has moved to larger quarters at 2320 Clement Street. Miss Beals specializes in Modern Dance technique and Cecchetti graded system of ballet. As choreographer and dance director, Miss Beals created the dances for 'Amahl and the Night Visitor' which will again be presented this season by the Golden Gate Opera Workshop. A new opera company, soon to announce its opening, has invited Miss Beals to participate as dance director. Several openings for advanced dancers will be available and candidates should write to the school for notice of casting try-outs.

Pictured above are the officers of the American Society of Teachers of Dancing which held its 77th Annual Conference at the Hotel Sheraton-Astor in N. Y.C. Aug. 7-12. Seated left to right, Elsa Kempe, Past President, Helen Jeanette Wheeler, President. Standing left to right, Aline Baer, Treas., William Souder, 1st V.P., Viola Austin, 2nd V.P., and Keith Lovewell, Sec.

Valentina Perejaslavec being received by officers of the American Society of Teachers of Dancing at the annual meeting at the Sheraton-Astor Hotel.

NOTICE TO CONVENTION PUBLICITY DIRECTORS:

You are welcome to send us news and photos of your own organization's activities this past summer. It goes without saying—if we don't receive the material, we can't print it.

Sylvia Hamer conducting a class for teachers at the Cecchetti Council of America Seminar which was held at the Park Shelton Hotel in Detroit, Mich.
—Joseph Herman—

Phil Falcone as Prince Charming and Marina Anichkov as the Princess dance a pas de deux in the ballet 'Rubyheart' as presented by Mme. Olga Ziceva. The performance took place in the San Mateo High School Auditorium, June 24 and 25 for the benefit of The Scholarship Association.

CECCHETTI COUNCIL of AMERICA

The Cecchetti Council of America held their second Seminar at the Park Shelton Hotel in Detroit, Michigan, July 10-15.

Members of the executive board who instructed were: Theodore Smith, Leona Lucas, Marjorie Hassard, Gertrude Jory, Enid Ricardeau, Sylvia Hamer, Jane Miller, Virgiline Simmons and Olga Fricker. There were many requests to repeat the Seminar in 1956.

Judith Deane of Cleveland, Ohio, chairman of the Ohio Committee and Germanine Ballou, secretary of the Southern California Committee both attended the Seminar.

Entertainment for the younger students taking the work was provided by Ruth Carney.

Guest teachers for the Seminar included: Yurek Lazowski, William Dollar, Muriel Stuart, Celia Franca and Christine Du Boulay.

An interesting feature of the course was a lecture in anatomy in relation to ballet by Dr. A.W.Wright of the University of Michigan Hospital in Ann Arbor.

Olga Fricker demonstrated and explained the Grade 111 and 1V Stepping Tone records.

Auditions were held by William Dollar for student members of the Council for a ballet he choreographed which is to be presented by the CCA in November at the Detroit Institute of Arts. Daily rehearsals were held until the dancer had to leave for California where he will appear in George Balanchine's 'Nutcracker Suite'.

77th ANNUAL CONVENTION

The American Society of Teachers of Dancing held its 77th Annual Convention at the Sheraton-Astor Hotel Aug. 7-12. The following officers were elected: President, Helen Jeanette Wheeler, 1st V.P., William H. Soder, 2nd V.P. Viola Austin, Sec. Keith Lovewell, and Treas. Aline Sidney Baer. Other members of the Board of Directors include past president Elsa Heilich Kempe, Louise Kelly Bailey, Catharine McVeigh and Ruth I. Byrne.

In addition to the latest dance material by a distinguished faculty, in all types of dancing, there were lecture sessions on the necessary physical knowledge for dance potential in a student, French terminology, business aids, recital preparation ideas, basic costumes for quick changes. Forum discussions included: Are Large Recitals on the Way out? Recital ideas, Class procedure in formations, and ballroom groups, Party Stunts Mixers, Ballroom dance production for recitals and a discussion of the progress of the National Council of Dance Teachers' Organizations.

The banquet and ball were held Thursday evening with a wonderful program assembled by the members. Several excellent numbers were contributed by Jimmy and Rose Selva.

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Some of the Jesslyn Pearson students of Stockton, Calif., who were examined by Olga Fricker of Los Angeles. Pictured here are those who have completed their first year Cecchetti examinations. Receiving their CCA membership cards are: front row, Jesslyn Pearson(giving out cards)Irene Kreuger, Judy Kosaka, Karen Lang, Jeannette Orr, Kathleen Webb, Sandra Hardie, and Donna Arrigone. Back row: Antoinette Pricola, Verna Tomlinson, Beverly Weaver, Jo Ann Bunce, Jeanette Barber, Robert Vallejo, Janice Leach, Alberta Fedler, Janet Ambrojio and Betty Ferreira.

—L. Covello—

DANCING STAR EXCLUSIVE

an informal interview with

IGOR YOUSKEVITCH

This is the fifth in a series of interviews with interesting personalities in the world of dance. The following interview with Igor Youskevitch was held in his dressing room at the War Memorial Opera House in San Francisco during his engagement there with the Ballet Theatre, January 26, 1955.

(The Second of Two Parts)

Q. A question I like to ask dancers, Mr. Youskevitch, is this: what would you say has been your most unusual experience in dancing?

A. Unfortunately nothing especially unusual has ever happened to me. I like adventure, but nothing ever happens, at least we do not consider our experiences onstage extraordinary. Oh, there are a lot of little incidents here and there, but I wouldn't say they are extremely interesting. One such incident I recall happened to me during a Massine ballet Le Beau Danube. I was doing his part. It was just before the grand finale when there are only two people on stage — a ballerina and myself — I had big jumps to do across the stage so I jumped and I fell down flat on my face. I got up and continued to dance. After the ballet I asked everyone: "Did you see me fall? How did it look?" Everyone I asked said "no", they hadn't seen me fall. Nobody in the audience saw me fall. To this day I don't know how this was possible, because I was flat on my face.

Q. Mr. Youskevitch, do you have a favorite ballet?

A. Not particularly. I like them all — or dislike them all, however you want to put it. Actually, I like them all. However, I do prefer parts where I not only have straight dancing to do, but where I have something to express, some sort of dramatic part.

Q. Do you like the classical ballet?

A. I do, but I also like modern ballet and I feel that in the near future that those two arts will be combined in a very happy medium.

Q. Mr. Youskevitch, in the past few years, juvenile delinquency seems to have become somewhat of a major problem, particularly in certain cities and communities. I should like to ask you if you think there would be less of this delinquency if more girls and girls were given dance training?

A. Definintely there would be less juvenile delinquency because of the nature of ballet. If you really want to become a professional dancer, a lot of your time is taken up with lessons and practice. I believe that one of the basic problems in juvenile delinquency is free time. So many teen-agers have nothing to do with their free time and consequently all too often get into trouble. But if they were studying ballet, they would have little free time and therefore no time to get into trouble. And, too, I believe that it would give them a definite satisfaction because at that age you are full of force. You feel that you want to do something, to spend this force and ballet is a wonderful way in which to spend this energy.

Q. Mr. Youskevitch, do you actually believe that ballet affords a good career to any boy who applies himself in the study of this art?

A. Definitely. I believe there is a good future for the boys who want to apply themselves. However, I must say that at the present time there are only a limited amount of jobs open in ballet. Only a few professional ballet companies are on tour today. Of course, there is television and a few shows and night clubs, but I really believe that it won't be too long before the opportunities for the ballet dancer will be greatly multiplied.

Q. On the personal side, do you have any particular hobbies?

A. Fishing.

Q. The way you're kept so busy I don't suppose you get much time for fishing, do you?

A. No, I usually have to wait until summer vacation.

Q. Are you married, Mr. Youskevitch?

A. Yes, I have a daughter, Maria, a ballerina — she's nine years old and she studies dancing three times a week.

Q. Do you have anything special lined up for the future, ballet-wise, that is?

A. No. Not for the moment, but you never can tell about the future in this sort of business.

Q. When the time comes that you no longer care to dance professionally, what will you do — something connected with the theatre?

MANUAL OF ARMS TAP

An Intermediate Military Tap Routine for Children over 6 yrs.

★ by Al Gilbert ★

MEAS.	COUNT	TERM
		STEP FIVE (Continued from last issue)
33	1,2	Place gun in front of body as Pic. #3
	3,4	Place R hand above L hand as Pic. #7
34	5,6	Lower gun down to side of R leg as in Pic. #8
	7,8	Bring L hand behind body as L foot steps to L in parade rest position, Pic. #9
35	1,2	Drop R heel (in place)
	3,4	Drop L heel (in place)
36	5-8	Repeat Meas. 35
37	1,2	Raise gun to position in Pic. #7
	3,4	Move R hand to bottom of rifle as in Pic. #3
38	5,6	Return gun to R shoulder as in Pic. #6
	7,8	Bring L hand at L side
39	1,2	Drop R heel
	3,4	Drop L heel
40	5	Drop R heel
	6	Drop L heel
	7	Drop R heel
	8	Step L next to R

A. I believe so. I think probably I will teach dancing.

Q. Have you done any teaching?

A. A little.

Q. Between dancing professionally and teaching, which do you prefer?

A. I prefer dancing.

Q. Have you ever done any choreography?

A. No, I haven't, but I have some very definite ideas on the subject — and that's the trouble. I just don't want to contribute any junk, to the profession, so I will wait a while before trying my hand at choreography. . . .

(THE END)

41	&1	Flap R	**STEP SIX**
	&2	Shuffle L	
	&	Hop R	
	3	Step L cross front of R	
	4	Step R to R	
42	5	Step L to L	
	6	Drop L heel, while making L spot turn	
	7	Step R together, after completing L spot turn	
	8	Hold	
43	1,2	Lunge L fwd	
	3,4	Kneel on R knee	
44	5,6	Place gun in front of body as in Pic. #3 (however in kneeling instead of standing position)	
	7,8	In firing position with bottom of gun at R shoulder R index finger at trigger, ready to fire	
45	1,2	Fire gun at L	
	3,4	Fire gun at R	
46	5,6	Fire gun at L	
	7,8	Fire gun at R	
47	1,2	Return gun to position of Pic. #3, still in kneeling	
	3,4	Return gun to R shoulder as Pic. #6, " " "	
48	5,6	Stand up by bringing R foot to L	
	7,8	Return L hand to L side	

STEP SEVEN

49-56 Repeat Step Six (Meas. 41-48)

STEP EIGHT

57	&1	Flap R	
	&2	Shuffle L	
	&	Hop R	
	3	Step L, X back of R	
	&4	Shuffle R	
58	&	Hop L	
	5	Step R, X back of L	
	6	Step L in place	
	7	Step R next to L	
	8	Hold	
59	1	Step L to side L	
	2	Drop L heel, while making L spot turn	
	3	Step R, after completing L spot turn	
	4	Step L next to R	
60	5-8	Reverse Meas. 59	
61-62	&1-8	Reverse Meas. 57,58	
63	&	Step R fwd	
	1	Step L fwd next to R	
	2	Step R back	
	3	Step L back next to R	
	4	Step R to side R	
64	5	Drop R heel while making a R spot turn	
	6	Step L, after completing R spot turn	
	7	Step R next to L while bringing L hand up at rifle salute as Pic.2	
	8	Hold as finish pose	

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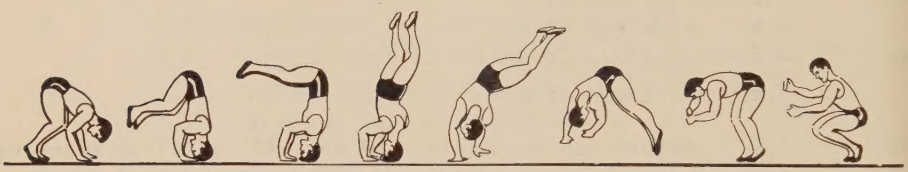
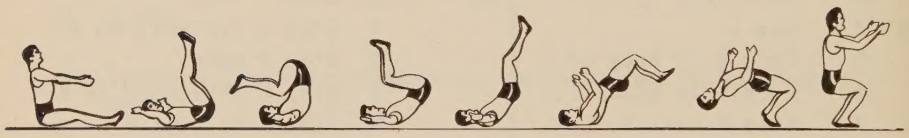


3. HEADSPRING WITH HALF TWIST

From a regular headspring position on floor. As soon as body rolls forward, push with both hands and whip legs upward and forward, at the same time twisting body from the hips and turning head and shoulders so that the body lands on the floor on both feet facing in the opposite direction.



4. NIPUP WITHOUT HANDS

From a sitting position on floor, legs straight forward and arms held sideward. Roll backward onto back, shoulders and back of head with legs raised upward over the head. Immediately kick both legs forward and upward at the same time pull the head and shoulders forward and upward from the floor and land on both feet in a squat position on the floor.

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